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rash generalization as to sweeping critical statements, but the very subject of my little notice calls for some refutation of the above-mentioned complaint. *Est modus in rebus* one is urged to quote. Certainly there ought to be a limit, set by taste, relevancy, and intrinsic value, to the serving, by publication, of everything that came from the pens of, *e. g.*, Felix Liebrecht, Reinhold Köhler, Francis J. Child, to mention some folklorists. But Jacob Grimm, Wilhelm Grimm, and Ludwig Uhland are of a caliber, so representative and prototypal in character, as to justify the publication of even the minutest details of their life and its literary utterance. These founders and classics of the science of Germanics (here used equivalent to *Germanistik*) have a rightful claim on our attention to even the minutiae of their existence. To deny this would mean putting them on a level with men of a more ordinary type. There can, therefore, really be no questioning the scientific appropriateness, beside some considerations of a subtler character, of what the Kasseler Grimm-Gesellschaft is doing and aiming at in collecting everything it can lay hold on of literary or other kind, of books and manuscripts, of letters printed and unprinted, pertaining to, directly or indirectly, the Brothers Grimm. It is indeed very gratifying to learn that the collecting activity of the society is also directed to Ludwig Grimm, a brother of the 'Brothers,' whose delicate engravings are the delight of every one interested in the *Romantik* and its time. Perhaps the interest may be extended to a fourth member of this remarkable family, Herman Grimm, the dear man, the foremost German essayist and one of the greatest of the last century. Herman Grimm, and since his demise, Reinhold Steig have, so far, given to the society the most substantial help, and it was the former, also, who strongly recommended that the aim of the Grimm-Gesellschaft should be, not only to collect, but to edit, scientifically and completely, the total extant correspondence of the two brothers. It is to be insisted that *nothing* be omitted from this corpus of letters. It might be well to contemplate, in addition and at present, the publication of the artistic work, etchings, pencil-drawings, etc., of Ludwig Grimm, especially since both Jacob and Wilhelm Grimm were frequently drawn by their brother.

It is quite in order that the Grimm-Gesellschaft should be domiciled in the capital of Hessen, the dear home country to which all the members of the Grimm family felt loyally and forever attached. The annual contribution is only one mark. Consequently, in order to enable the execution of its scientific plans, the society ought to either increase its membership from the present one hundred persons into many thousands, or to combine, with a less increase, a raising of the annual fee, so as to be more proportionate to its scientific ends. To be sure, however, it remains with the Germanists, not of the German countries only, who are ploughing largely with the calves inherited from the masters of olden times, to give material aid to this undertaking. For membership address: *Vorstand der Kasseler Grimm-Gesellschaft in Kassel, Landesbibliothek.*<sup>1</sup>

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*Étude sur les Rapports Littéraires entre Genève et l'Angleterre jusqu'à la publication de la Nouvelle Héloïse*, par WILLIAMSON UP DIKE VREELAND. Genève: Librairie Henry Kündig, 1901. viii-198 pages.

In view of the recent publication of Tome I of the *Annales de la Société Jean-Jacques Rousseau* (Genève, 1905), this dissertation by Professor Vreeland of Princeton deserves careful attention. Although a few years old, it is of special interest as an American contribution to the Rousseau studies which are being pursued with renewed enthusiasm at Geneva and elsewhere.

As he states in his Preface, Dr. Vreeland's purpose is to examine the theory which M. Joseph Texte has popularized in France. This theory, supported by French and English critics, including M. Brunetière on the one hand and on the other

<sup>1</sup> Subscriptions to the Grimm Society (25 cents a year) and contributions to its funds may be sent to the editor of the German department of the *Modern Language Notes*. Such subscriptions or contributions will be duly acknowledged in the columns of the *Modern Language Notes*. Every professor of German and every admirer of Grimm's *Fairy Tales* will be welcome to membership.—(Editor's Note.)

Mr. John Morley and Sir Leslie Stephen, is that there are distinct traces of English influence in the "Caractère genevois" and consequently in the genius of Rousseau.

In his effort to determine what grounds there might be for such assertions in regard to the genius and the works of Rousseau, the writer recognizes three factors: (1) Rousseau was born in Geneva and passed his childhood there among the bourgeoisie,—a class, however, which does not easily undergo foreign influence; (2) He had the opportunity of seeing some Englishmen, and some French and Swiss who knew England, by whom he might have been influenced; (3) He read translations of English books and descriptions of England, those of Muralt, Prévost and Voltaire, and from these may have drawn some of his ideas.

The first part of the dissertation comprising almost three-fourths of the entire subject-matter, is devoted to a detailed discussion of these factors. The chronological study of Texte's book, *Jean-Jacques Rousseau et les Origines du Cosmopolitisme Littéraire* (Paris, 1895), pages 106–107, which is given in this connection, points out inaccuracy in his quotations from the *Nouvelle Héloïse*, glaring chronological errors in his statements with regard to the Bibliothèque Britannique and the "Debating-Clubs" at Geneva, and the general lack of sufficient data for his conclusions. These observations cannot fail to afford satisfaction to those who have sought in vain among Texte's pages for convincing proofs of his assertions which tacitly deprive Rousseau of a great deal of originality in his own works.

The detailed investigation of the relations between Geneva and England from the time of the Reformation to the middle of the eighteenth century discloses a great many interesting facts which afford abundant food for thought to those disposed to sympathize with the view of Rousseau held in France in consequence of Texte's book. Although discussion of the literary influences which prevailed in a by-gone century is of an essentially theoretical nature and the documentary evidence is liable to be too general and often elusive, the testimony given here, including a number of previously unpublished letters to Jean-Alphonse Turretini, is very enlightening and the conclusions drawn, if not convincing from a scien-

tific point of view, are none the less strongly persuasive.

The last chapter of this part of the dissertation deals with the authors from whom Rousseau may have drawn. Although an important chapter, it is perhaps the least satisfactory in that it fails to give an exhaustive list of the authors Rousseau had read before he wrote the *Nouvelle Héloïse*. Addison and other contributors to the *Spectator*, of whom Rousseau himself speaks in the *Confessions* (e. g., Livre III "Le Spectateur me plut beaucoup et me fit du bien") are passed over without mention. Dr. Vreeland speaks only of books which were written with the intention of revealing England to France (especially those of Muralt and Voltaire). In confining himself to these he seems to disregard the fact that Rousseau may have drawn as well and more profitably from English authors. Richardson is the only one of the latter who is taken into account.

The second part of the dissertation is devoted to a discussion of the alleged debt of Rousseau to Richardson and the similarities between the *Nouvelle Héloïse* and *Clarissa Harlowe*. There would be abundant material for a large-sized book on this question alone. Therefore, Dr. Vreeland, in the few pages devoted to it, could scarcely do more than indicate the problem and the conclusions that would probably be reached after a thorough investigation.<sup>1</sup>

If, possibly, the attitude against Texte is here a little too pronounced, the conclusions reached seem eminently impartial and true. Briefly stated they are these: Rousseau borrowed from Richardson the epistolary form of his novel which *Clarissa Harlowe* and *Pamela* had made the fashion. The striking resemblances in the plan and in several of the characters of the two books are of minor importance as they are rather of an external

<sup>1</sup> We are surprised to find that Dr. Vreeland mentions only Sir Leslie Stephen's essay on "Cowper and Rousseau," published in the *Cornhill Magazine*, 1875, and reproduced in *Hours in a Library*, Vol. II, which deals only indirectly with the subject under discussion, while he fails to mention the essay on "Richardson's Novels" by the same author, reproduced in Vol. I of the same work which bears upon the very point in question. It seems to us that the contentions of Mr. Stephen in the latter essay do not harmonize with Dr. Vreeland's statements on pages 153–154.

nature. Dr. Vreeland considers that the greatest service rendered by Richardson to Rousseau was the awakening of his reverie, the inspiration to write a book which should have no precedent in France. But the most characteristic feature of the *Nouvelle Héloïse*, the love of nature and simplicity, is of Rousseau himself, and in having chosen the form which best suited the expression of his noble theories his merit is not diminished and his personal glory remains entire.

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### CORRESPONDENCE.

#### DR. SOMMER'S ALLEGED DISCOVERY OF A NEW MANUSCRIPT.

*To the Editors of Mod. Lang. Notes.*

SIRS :—The bulk of critical material in Arthurian subjects is now so large that the need of a good bibliography grows daily more evident. This fact is brought forcibly to mind in reading Dr. Oscar Sommer's article in the December *Notes*, entitled "An Unknown Manuscript and two early printed editions of the *Prose Perceval*."

The ms.—B. N. f. 1428—which Dr. Sommer there identifies as the *Prose Perceval* was already identified as such in 1896, by Wechsler in his article: *Die Handschriften des Perlesvaus* (cf. *Zeitschrift für rom. Philologie*, xx, 80 ff.); and it has since been briefly compared with the remaining mss. of the romance (cf. my study: *Perlesvaus*, Baltimore, 1902, pp. 3–19). If Dr. Sommer will consult these references and the note by Gaston Paris in *Romania*, xxii, 297, he will find further that, in addition to the mss. he himself mentions, four other mss. are extant; one of which, Hatton 82 of the Bodleian library, represents an extremely clear version of the text. How singular then his remark is: that "at least . . . a dozen prominent scholars . . . have during the last thirty years devoted their attention, directly or indirectly, to the romances of the Holy Grail, but none of them has challenged M. Potvin's statement"—that the Brussels ms. is unique! (Dr. Sommer says "Mons" instead of "Brussels,"

but he is evidently confusing the well-known *Perceval* ms. with that of the *Prose Perceval* or rather *Perlesvaus*, for the latter is the generally accepted name.)

With respect to the two printed versions adduced by Dr. Sommer, these too have been previously identified and discussed (cf. the bibliography given above). It is interesting to note that the Grimms (*Altdeutsche Wälder*, Cassel, 1813, vol. i) and Sir Frederick Madden (*Syr Gawayne*, p. xix) were acquainted with the romance (to be sure only as *Saint Greall*) in this printed form—in fact, Sir Frederick mentions the edition of 1516. A number of copies of both editions (1516 and 1523) were sold at good prices between 1784 and 1836 (cf. F. Michel, *Roman du St. Graal*, Bordeaux, 1841). Copies of both are not only in the British Museum, as Dr. Sommer informs us, but also in the Bibliothèque Nationale. Of the 1516 edition three copies are said to be in private hands; the copy originally belonging to Guyon de Sardière was brought to America some years ago by Mr. Kerr of New York and is now in the private library of Mr. Pierrepont Morgan.

I formerly believed that the printed versions were derived from B. N. f. 1428 (cf. my study, p. 18), but subsequent researches have convinced me that they were taken from a codex in which the *Perlesvaus* was part of a romance-cycle (cf. Brugger, *Zeitschrift für franz. Sprache u. Lit.* xxix, 138). This would account for certain changes found in the printed texts; notably the ending of the first of the "last branches" (cf. *Notes*, p. 226), which is seen on comparison to be similar to that of the Hengwrt ms., the last words being: "Ceulx de la terre les appellerent saintz hommes."

That Mr. Ward should "have failed to recognize in the *conquête* the text of *Perceval le Gallois*" (Dr. Sommer of course means the *Perlesvaus* and not as the name implies the poem of Crestien) is an oversight easily explained in view of the mass of material Mr. Ward had to handle. I hope to treat these matters, together with several others, in the revised edition of my study.

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